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was to harmonize with a scheme of landscape gardening. In Italy, it was added, the wages of skilled marble cutters were much lower than here, and it was common for fine work to be done, in the way of copying, by lads of only sixteen or seventeen years.

The use of such articles as are referred to in the preceding paragraphs is, of course, determined for most purchasers more by vogue than by considerations of intrinsic beauty or appropriateness. Be that as it may, the demand for them is fairly brisk, and their popularity, whoever may be responsible for the fad, may reasonably be taken as a witness of the growing appreciation on the part of the American public of art products of the most divers sorts.

S. E. HOWARD.

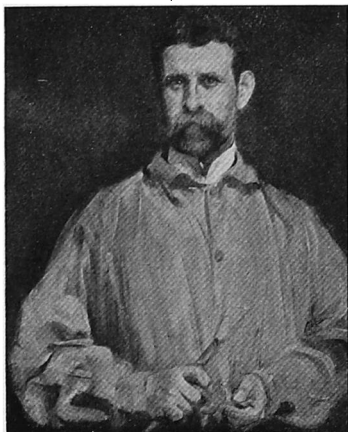


EIGHTH ANNUAL EXHIBITION OF PAINTINGS AT PITTSBURG

The eighth annual exhibition of paintings at the Carnegie Institute, Pittsburg, which was recently opened to the public, is something of a disappointment. It is not so large as in former years; neither has it the importance nor the intrinsic interest. It would be out of place to liken it in any sense to the magnificent loan exhibition of last year, which was one of the most notable events of the kind ever held in America. As compared, however, with the six preceding regular exhibitions, that of this year is conspicuously weak in notable canvases. Indeed, the rank and file of the pictures shown are not up to the standard which the management of the Carnegie Institute long since set for itself.

The disappointment one feels is more marked in view of the fact that emphasis has been laid specifically upon the exclusive American character of the exhibition. Heretofore the international character of the show has been that on which the emphasis has been laid. The public has thus been led to expect—perhaps without sufficient reason—a display of canvases by American artists comparable in extent and in importance with the international exhibitions of former years. Really, the current exhibition is as much of an international exhibition as any that have preceded it in the Carnegie galleries, the main point of difference being that only pictures by American artists are eligible for prizes.

In place of the usual contingent of foreign works that in former years were entered for prizes, we have this year the collection of works contributed by the members of the International Society of Sculptors, Painters, and Gravers, of London. Thus the total number of American canvases exhibited is one hundred and fifty-two, while the foreign works number seventy-eight. In addition to these two



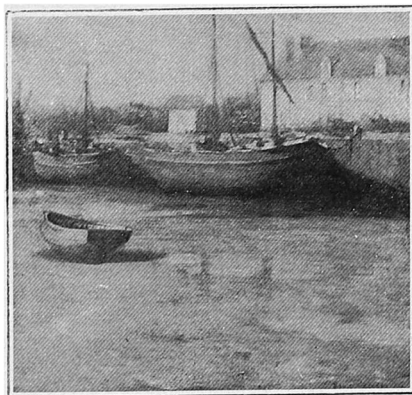
PORTRAIT OF A. P. PROCTOR
By Robert W. Vonnoh

ing done by a considerable body of painters in this country. The list of native artists in the catalogue does not include many names one would naturally expect to see in it. There are, it is true, several really notable works, but a large percentage of the canvases shown falls to a level of mediocrity which one can but regret. Then, again, there is a predominance of portraiture, which, while serving to exemplify the attainments of American artists in this class of work, nevertheless detracts from the general interest of the exhibition.

Out of the gross number of two hundred and thirty canvases there are no less than forty-five figure pictures which may properly be classified as portraits, although thirteen of these are listed as studies. There are thus thirty-two portraits of persons more or less prominent, but likewise more or less uninteresting, and it is safe to say that there are very few of these which have sufficient character or sufficient charm as pictures to com-

branches of the exhibition, which occupy respectively the main and west galleries and the east gallery, there is a little collection of fifty-nine water-colors, etchings, and drawings, which are displayed in the corridor, and which all belong to the foreign contributions. This collection from the London society is the one which was recently shown in Philadelphia, and which is destined, on leaving Pittsburg, to make the round of several other American cities. Of this more anon.

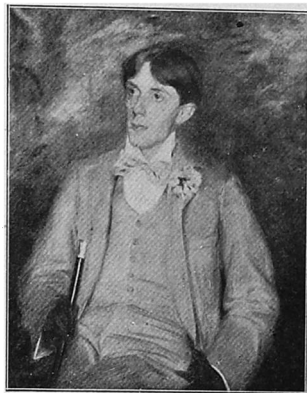
One can scarcely say, even by courtesy, that the American pictures exhibited are representative of the character and quality of the best, or even the better, work be-



PONT AVEN
By David Ericson
Awarded Honorable Mention, Carnegie Institute 1903

mand more than a passing notice. Among these portraits one may mention the following: William Dean Howells, by Frank Fowler; Cardinal Martinelli, by Thomas Eakins; Ellwood Johnson, by Ellen Wetherald Ahrens; Richard Watson Gilder, by Cecilia Beaux; Frank Duveneck, by Arthur Merton Hazzard; Professor John A. Brashear, by Howard Logan Hildebrandt; Alexander J. Cassatt, James Whitcomb Riley, and Mrs. Charles P. Curtis, Jr., by John S. Sargent. Two portraits by Edmond Aman-Jean, of Mrs. Lawrence Litchfield and Mrs. F. T. F. Lovejoy, are exhibited. The latter attracts more attention than any in the gallery because of the local prominence of Mr. Lovejoy. Portraits by Sargent and William M. Chase are hung side by side. Both, as might naturally be expected, are excellent examples of work.

The American contributors are almost exclusively Eastern men, and this doubtless determines the character of the landscapes in the galleries—they are mostly typical New England scenes. One commendable feature of the show is the paucity of foreign subjects treated by Americans. Marines are conspicuous chiefly by their absence; military pictures are utterly wanting; and, so far as I recall, there is only one example of the nude in the whole collection, "Ariadne



PORTRAIT OF A. BEARDSLEY
By Jacques Emile Blanche

Abandoned," one of the prize-winners. Ban also seems to have been placed by the artists—or by the jury of admission—on the picture that tells a story. Thus, in a general way, the entire collection resolves itself into portraits and landscapes. Of the latter one finds sufficient variety, both of scenes and of seasons.

As usual, opinion differs widely as to the merit of the prize-winning pictures—no jury ever did

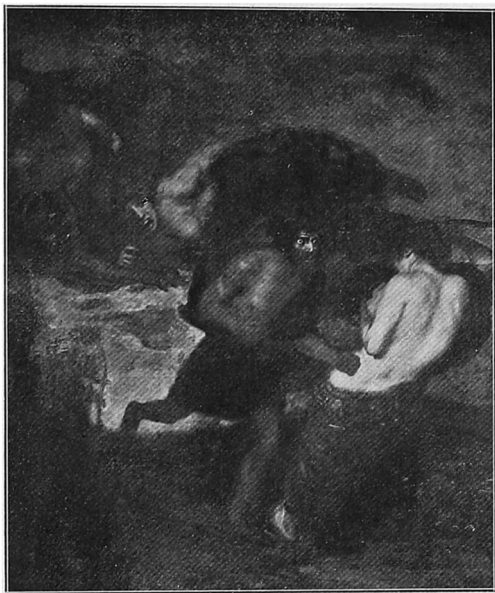


ABANDONED QUARRY

By W. L. Lathrop

Awarded Medal of the Third Class, Carnegie Institute, 1903

or will meet the expectations of critics and connoisseurs. This year the awarding committee consisted of William Merritt Chase, New York; Childe Hassam, New York; John La Farge, New York; Edward W. Redfield, Center Bridge, Pa.; Joseph H. De Camp, Cincinnati; Thomas Eakins, Philadelphia; Ben Foster, New York; Frederick W. Freer, Chicago; Thomas C. Steele, Indiana; Robert William Vonnoh, Rockland Lake, Rockland County, New York.



DIE FURIEN
By Franz Stuck

attitude forms a good study. The painting is among the largest exhibited this year. Mr. Benson received one of the Carnegie prizes four years ago, was awarded medals at the Chicago and Paris world's fairs, and has received at various times the Boston Art Club, Jordan Gallery, Cleveland Art Association, Shaw Fund, Clark, Hallgarten, National Academy of Design, Ellsworth, and Society of American Artists prizes. He is instructor in drawing and painting at the Boston Museum of Fine Arts.

"Ariadne Abandoned" was awarded the second prize, a silver medal and one thousand dollars. It is by Bryson Borroughs of New York. He has taken a mythological subject, and has depicted the nude figure seated on a rock near a brook. The back of the figure is

Frank W. Benson, of Salem, Massachusetts, received the first prize, a gold medal and fifteen hundred dollars, for his painting entitled, "A Woman Reading." The picture shows the back of a woman seated, wearing a décolleté gown. The dress is crimson, with the pattern carefully worked out. It is, perhaps, the manner in which the light strikes the back of the figure, which also causes the hair to shine and the pages of the book to be illuminated, which caught the eyes of the examining committee. The drawing is correct, and the

shown, and the attitude is indicative of grief. The hair flows forward over the woman's face. The water represented appears to have dashed upon a rocky coast and is flowing back again like the undertow of a receding tide. It is, as said before, the only study in the nude exhibited by American artists for the competition.

W. L. Lathrop was given the bronze medal and five hundred dollars for his "Abandoned Quarry." "The Robbers," by Van Dearing Perrine, and "Pont Aven," by David Ericson, were accorded honorable mention. Exquisite and replete with sentiment is Mr. Lathrop's "Abandoned Quarry," which is musical and true in its scale of color. Feathery yet almost barren trees, the verdure-grown quarry, a narrow stream, a well-domed sky, are the essential elements that compose this satisfying landscape. David Ericson, in his "Pont Aven," exhibits a fine piece of work. It is rather a colorless painting, but is fine as to detail, which makes it well worth a place in the exhibition.

As regards the remaining pictures, it is scarcely practicable here to enter into details. Upward of one hundred artists are represented in the American section, many by but one and few by more than two or three canvases. Suffice it to say, by way of summary, that the collection includes works by John W. Alexander, "Autumn"; by William M. Chase, "When One is Young" and "Still Life"; by Thomas Eakins, "The Oboe Player" and "Ruth"; by Cecilia Beaux, "Portrait of Richard Watson Gilder"; by Ben Foster, "The Coming Night"; by Frank Fowler, "Portrait of William D. Howells"; by Birge Harrison, "The Old Ferry House" and "Madison Avenue, New York, in Winter"; by Winslow Homer, "Early Morning after a Storm at Sea"; by Sargeant Kendall, "The Green Gnome"; by Robert Henri, "Young Girl in White Waist" and "Young Woman in Black"; by Charles H. Woodbury, "North Atlantic" and "At Sea"; by J. Alden Weir, "New England Factory Village" and "New England Plowman"; by Edmund C. Tarbell, "Girl Reading Near Window"; by Clara T. McChesney, "A Good Story"; by Charles Austin Needham, "The Mill will Never Grind Again" and "In a Park"; by Leonard Ochtman, "Wooded Acres"; and by John S. Sargent, portraits of James Whitcomb Riley, Alexander J. Cassatt, and Mrs. Charles P. Curtis, Jr.

Other exhibits include work by R. W. Vonnoh, Jules Turcas, Douglas Volk, Theodore C. Steele, Mrs. A. Brewster Sewell, William Sartain, Edward W. Redfield, Francis J. Murphy, W. L. Lathrop, Childe Hassam, Walter Gay, Edward Dufner, the late J. H. Dolph, Joseph de Camp, Charles H. Davis, Bryson Burroughs, Carroll Beckwith, and Frank W. Benson.

The foreign section of the exhibition comprises less than half as many exhibitors, but the list includes many of the most important names in English and European art; as, for instance, Aman-Jean, Bartels, Boldini, Breitner, D. Y. Cameron, Cottet, Greiffenhagen,

Lavery, Leisticow, Liebermann, Mesdag, Preistman, Shannon, Stuck, and Strang. Much of this work is wholesome, natural, and eminently worthy, and some of it, like Stuck's "Furies," is of a character that American galleries can well dispense with.

The lesson taught, however, by this collection of the London Society is significant. People interested in painting and drawing are

naturally curious to see the work of European artists which rarely crosses the ocean, except in private hands, and does not appeal to importers of foreign work, because the artists in question have not yet established their names in America. England, Scotland, and Ireland, as was pointed out when the collection was in Philadelphia, have painters whose work appeals to the connoisseur, but is not found in the Royal Academy, and does not enter the cosmopolitan market. France, Belgium, and Holland have their artists who are greatly admired by narrow circles of amateurs. So it was a happy thought of the International Society of Sculptors, Painters, and Gravers to send a representative exhibit on a tour of half a dozen cities of America.

Owing more to the modern demand for individual expression in art than to the fact that a dozen different countries claim these artists as natives, the exhibition has great variety of technique and



PORTRAIT OF WHISTLER
By Jean Boldini

also no narrow range of style and subject. There are no examples of the anecdotic picture, however, and few portraits. Nor have we here a specimen of the "tapestry" painter, him whose work suggests the old woven work from the looms of Flanders and France. Nor is religious art present. Tone pictures and paintings that try to give various moods of nature, with or without figures, canvases brilliant with sunlight in the open-air school, tender landscapes that refine on Corot, bold figures that make one think of Velasquez and Hals, these are present as signs of the tendencies of the painter's art to-day. It is plain that no school, even among the schools of the great departed, has the upper hand. It is a very republic of art in which each man

considers himself free to go his own gait without regard to the precepts of academies or the preferences of royal arbiters.

At the same time, it must be owned that the international exhibit does not rise superior to a collection which might be made from the American studios. There are no colorists—I am using the words of another—to even rival La Farge and Ryder, no original handler of the supernatural in humorous vein like F. S. Church, no cattle painters like Horatio Walker and Wiggins, no limner of the ocean to compare with Winslow Homer. Interesting this unofficial art from many nations may be, but it is not imposing. Were some one to go about here and select from the studios of men who never send work to the regular exhibitions an equal number of canvases, the result would be as fine and perhaps superior.

Most of the exhibitors in the International Society have felt the same influences which meet our men when they study in Paris and Munich, or when they work here under masters taught abroad. This prevents any deep impression of novelty, although one can see and appreciate the different shades of style that emanate from different characters behind the brush. The mastery of technique in Boldini's portrait of Whistler, the sumptuous swing of Bartel's brush, the gentle poesy of Stevenson, and the virile line of Lavery are welcome indeed, but it would exceed the bounds of truth—as a critic puts it—to exalt their work above that of American painters—their peers.

The only regret one feels as regards this dual exhibition at Pittsburgh is, that the collection of American works is not as a whole of a better class. It is to be doubted if the foreign canvases rank as high as those that have been sent to the Carnegie galleries in former years. In view of the fact that the prizes of the Institute were exclusively for American artists, it is surprising that the competition should not have resulted in a higher grade of excellence as an exemplification of American art.

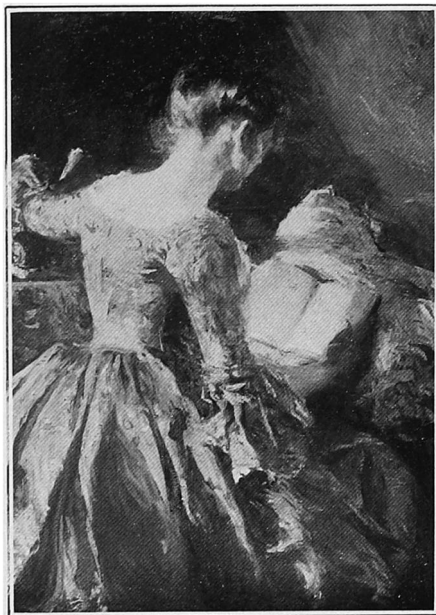
AUSTIN E. HOWLAND.

All cuts on following pages from paintings at Carnegie Institute.



LE CHOU BLEU
By John Lavery

the Maryland Historical Society; Ferdinand C. Latrobe, proposed by the Maryland Institute; Joseph Evans Sperry, from the Charcoal Club; Richard M. Venable, from the Park Board; Henry Walters, representing the Peabody Institute; and Noel Wyatt, from the Architectural Club. Three of the seven, Messrs. Baker, Cohen, and Walters, are members of the National Arts Club of New York.



A WOMAN READING

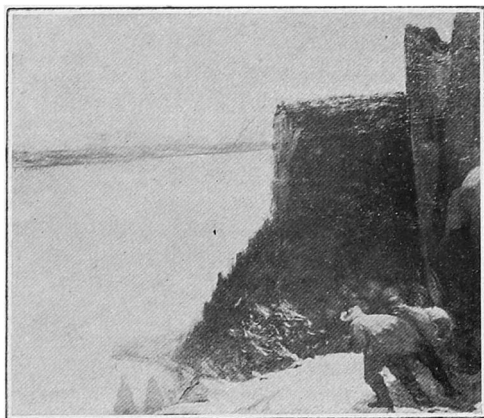
By Frank W. Benson

Awarded Medal of the First Class, Carnegie Institute, 1903

✿ Blackstone Hall at the Art Institute, Chicago, devoted to the exhibition of French historic sculpture, was opened recently to the public. The hall is the gift of Mrs. T. B. Blackstone and her husband, the late T. B. Blackstone. The latter bequeathed twenty-five thousand dollars for the foundation.

✿ It has been decreed by the Supreme Court that an artist's work cannot be altered without his consent and at the same time have his name attached to it. William de Leftwich Dodge brought an action to prevent the Allied Arts Company and the Tiffany Studio from interfering in any manner or making changes in four mural paintings executed by him now in the lobby of the King Edward Hotel, Toronto, Ontario.

Judge McCall granted his application for an injunction, with costs. The case was presented to Judge McCall several months ago. Mr. Dodge, who is an artist of repute, had a contract to do the work for four thousand dollars, and has been paid two thousand dollars on account. His sketches of the mural decorations, he declared, had met the approval of the architect of the hotel and others in authority, and after his work had been completed several changes were suggested, which he consented to make; but when he was requested to make further alterations he insisted that they would make his historical work look absurd, and he refused. As the architect threatened to have the alterations made to meet his suggestions,



THE ROBBERS

By Van Dearing Perrine

Awarded Honorable Mention, Carnegie Institute, 1903

sends specimens of their work, original in conception and drawing, to the league's headquarters in the Mail and Express Building, before December 1st. The awards will be made by a disinterested committee. The league, which is preparing for its fourth exhibition, hopes to be able to offer a foreign course from the proceeds, in addition to the regular local scholarships.

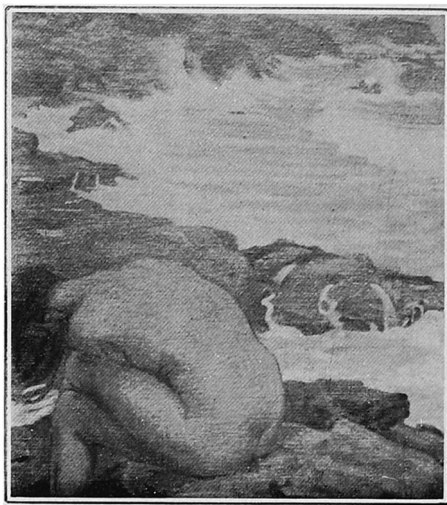
✿ The second annual exhibition of the Penn-

sylvania Society of Miniature Painters will be open to the public at the McClees Galleries, 1518 Chestnut Street, from Monday, November 9th, until Saturday, November 28th, inclusive. All works intended for the exhibition must be delivered during the morning of Monday, November 2d, at the galleries. Jury of selection is Ellen Wetherald Ahrens, George Walton Dawson, Blanche Dillaye, and Amy Otis. The hanging committee is Amy Otis, A. H. Smith, and Louise Wood.

✿ Fall River is about to see the opening of the Bradford Durfee Textile School as an adjunct of the public schools of the city for the instruction of workers in the cotton mills. Another gift in this line of education has been announced. William Lindsay was the treasurer of the Weetamoe Mills, and a son bearing the same name left Fall River for London. This William Lindsay has remembered his native town by the gift of a School of Design to cost one hundred thousand dollars. It will be managed in connection with the able Bradford Durfee Textile School.

WOMEN AT EVENING IN DOUARNENEZ, BRITTANY
By Charles Cottet

✧ The frescoes unearthed at Boscoreale in 1901 are shown in a special gallery in the West Gallery No. 10, of the new east wing of the Metropolitan Museum. They were buried by the volcanic eruption of Vesuvius in the year 79 A.D. In the middle of the gallery one entire room, a cubiculum, or bedchamber, has been set up as it was when found, and the other frescoes, twelve besides those in the cubiculum, are placed on the walls. This Pompeiian villa belonged to one Publius Fannius Sinistor, and was sold by him to Lucius Herennius Florus. The new owner distinguished himself by cutting a window right through one of the most beautifully decorated panels of the cubiculum, and this window opening exists as it was, with its rusty twisted iron grating. The entire set of frescoes shows remarkable color preservation, the reds being especially beautiful. The wall pictures from other rooms, besides the cubiculum, include panels from the grand triclinium, the peristylum and the tablinium.



ARIADNE ABANDONED
By Bryson Burroughs
Awarded Medal of the Second Class Carnegie Institute, 1903

✧ A copy of Michael Angelo's colossal marble statue of the young David with his sling has been erected in Delaware Park at Buffalo, the gift of Andrew Langdon. The original is at Florence, and was begun by Agostino di Duccio, as we know from the contract signed by Michael Angelo, August 16, 1501. "The worthy master Michael Angelo, son of Ludovico Buonarroti, citizen of Florence, has been chosen to fashion, complete, and perfectly finish the male statue, already roughly hewn, and called the giant, of nine cubits in height (thirteen and one-half feet), now existing in the workshop of the cathedral, badly blocked out aforetime by Master Agostino of Florence; . . . and when the said statue is finished the consuls and operai who shall be in office shall estimate whether he deserve a larger recompense, and this matter shall be left to their consciences."

✧ The most important step with regard to the collections of the Art